Joseph Lyman Silsbee

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Joseph Lyman Silsbee (1848-1913), born in 1848 in Salem, Massachusetts, graduated from Exeter and Harvard. In 1870, he studied architecture at the Massachusetts Institute of Technology, the first architectural school in the United States. Then he studied at an architectural firm in Boston. Going to Europe, he traveled and sketched architecture. Some of the architecture that he sketched originated in Norman Shaw and Shaw's Queen Anne style of architecture.

In 1874, Silsbee, back from Europe, submitted an eccentric, complex structure for the Syracuse Savings Bank. Judges saw a "massive yet graceful, dreamy yet functional design" and announced that Silsbee's design would be the building for the Syracuse Savings Bank. This Victorian building was Silsbee's first commission and the tallest building at the time in Syracuse. Its middle tower seemed to reach for the heavens. Its complexity displayed itself in the details—flowers, leaves, and many other details that could not be understood when looked at all together. About the only simple thing about it was the coloring—tan limestone and chocolate-brown sandstone. Syracuse architectural historian Evamaria Hardin remarked, "It is certainly not a boring building." This building is Silsbee's greatest creation, his "artful chaos," made before his "ferocious style was tamed," according to critic David Ramsey.

In 1882, Silsbee started an office with James H. Marling in Buffalo. Silsbee had designed the Falconwood clubhouse in Grand Island, however that clubhouse had burned down in the summer of 1882. He had also designed the clubhouse for the Gentlemen's Driving Club in Hamlin Park. Neither clubhouse still exists. The aforementioned clubhouse commissions enabled Silsbee to receive more commissions that included twenty-one houses and a few commercial buildings. Silsbee's first two house commissions, the 1881 Noyes/Naylon House and the Bemis House, cost $25,000 each. Buffalo

has the greatest concentration of surviving Silsbee houses, a collection of Queen Anne and Shingle styles.

In 1886, Silsbee founded a new office with a partner, Edward A. Kent in Chicago, where Silsbee became a popular residential architect. He built three houses in Illinois—two in Ogle County and one in Adams County—that were placed in the National Register of Historic Places. For the World's Columbian Exposition, Silsbee designed the Moving Sidewalk and the West Virginia Building. Silsbee's West Virginia Building cost $20,000, partly due to ornamental iron work from Wheeling.

Silsbee's great talent was his ability to "transport his vision for a building from mind to paper." His Syracuse Savings Bank is the perfect example of the following phrases of Austin Fox's: "Architecture is the sound of the designer's voice intermingled with his architectural vocabulary" and "architecture is frozen poetry." Silsbee's drawing ability made a great impression on the young Frank Lloyd Wright who was destined to become America's great architect. As Wright had written in his autobiography, "His (Silsbee's) superior talent in design had made him respected in Chicago." This was the highest praise. Wright would often observe Silsbee working on drafts for a building while Wright worked for Silsbee. Wright described "those swift, freely drawn pencil strokes as reminding him of 'standing corn in the field waving in the breeze.'"

Joseph Lyman Silsbee's reputation began to decline by 1897. However, he kept practicing architecture until his death in 1913. His accomplishments included the Moving Sidewalk for the World's Fair of Chicago—the "forerunner of moving platforms and escalators today," 350 known designs of his scattered throughout the country, and his influence on the early work of Frank Lloyd Wright. He enjoyed a successful career and a vigorous practice. [From Stanley Appelbaum, *The Chicago World's Fair of 1893*; "The Dream City," *World's Fair Art Series*, Mar. 1, 1894; Austin M. Fox, "Dog on a High Pitched Roof: The Question of Silsbee in Buffalo," http://ah.bfn.org/a/north/267/fox/index.html (Sept. 21, 2003); "Joseph Lyman Silsbee," http://syracusethenandnow.usadatanet.net/architects/Joseph_Lyman_Silsbee/Joseph_Lyman_Silsbee.ht

m (Sept. 24, 2003); “Joseph Lyman Silsbee & Associates in Buffalo, NY,” http://ah.bfn.org/a/archs/silsb/silbiog/ (Sept. 21, 2003); David Ramsey, “Drawing on Banks,” http://syracusethenandnow.usadatanet.net/Architects/Joseph_Lyman_Silsbee/Drawing_on_Banks.htm (Sept. 22, 2003); Meryle Secrest, Frank Lloyd Wright; “World’s Columbian Exposition,” http://web.mit.edu/museum/chicago/exposition.html (Sept. 24, 2003).]

The Edgar County Courthouse

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Courthouses in small-town America can be some of the most interesting buildings ever constructed. They are one of the special places where history could be made or changed, and for this alone their value is immeasurable. One such courthouse that is extremely striking, with its octagonal form and statue-topped dome, is the Edgar County Courthouse in Paris, Illinois.

No matter when the particular courthouse was built or where it may stand, all courthouses have one primary purpose: to provide justice to all. However, their appearance can vary dramatically. The oldest courthouses were simple log cabins without even a jury room. (In Abraham Lincoln's day, it was not unusual for jurors to deliberate outside, under the trees.) There are almost no log courthouses left, but some of the brick or stone courthouses that came later survive. These survivors are usually replaced with the modem courthouse, equipped with bulletproof glass and metal detectors. This makes beautiful, old courthouses, such as Edgar County's, even more rare and valuable.

The location of the courthouse was first determined by the location of the county seat. Because the county seat had the only courthouse, tradition held that the seat had to be accessible from all parts of the county by foot in one day. Thus, there were two places eligible for the county seat: Paris or the proposed Cambridge City. The community of Paris, Illinois, began in 1823, when Samuel Vance donated twenty-six acres of land to the public. The Paris site was flat, had good drainage, and was easily cleared; hence, it was chosen as the county seat.

The current courthouse is actually the third courthouse on the same site. The first courthouse was made of wood and was hardly more than one room for the judge to sit in. Built in 1825 for around $690, it was placed in the center of a town square, with streets and businesses along each side. The courthouse thus became the focal point for the entire community.

Being a wooden structure, the first courthouse did not last very long; hence, a second had to be built. Completed in 1833 at a cost of $4,250, the second courthouse was two stories high, made of brick, and built in the town square where the first courthouse had been. Both Abraham Lincoln and Stephen Douglas spoke at the second courthouse, as they passed through Paris on separate occasions. One case that Lincoln argued there was *Benson* v. *Mayo*. In 1851 Harriet Benson sued Milton Mayo for breaching his promise to marry her. She requested $2,000 in damages, but the jury awarded her $400, of which she paid $70 to Lincoln for his legal services. While the second courthouse saw many interesting cases over its lifetime, it finally had to be condemned in 1885.

Eventually the county decided to build a third courthouse. After choosing a design by architect Henry Elliot, the building committee made two contracts that together cost $104, 807. Construction began in 1891.

Finished in 1893, today's courthouse is much sturdier and more attractive than the earlier two. Made of blue Amherst stone and steel, it also boasts a four-faced clock tower rising 150 feet into the air. On top of the tower is a female statue holding the scales of justice in one hand and facing west, because at the time, the hope of the country was to the west. Over the years the scales have occasionally blown out of her hand, and some brave soul would eventually climb up to put them back. However, the liability risked by such a dangerous task required a new solution. The last time the scales were replaced, they were carefully lowered onto the statue's hand by helicopter.

Elliot's courthouse has four main entrances that are exactly alike, with an overall octagonal shape to the building. As with many of Elliot's other designs, the courthouse is in the Romanesque architectural style, including arches, turrets, and towers. Considered the largest and most ornate example in Illinois, the courthouse's unique combination of these elements caused one Chicago wit to label it "grotesque Gothic."

The Edgar County Courthouse has a basement and three full floors, in addition to the red slate roof, two wraparound decks, a clock tower dome, and the statue of Justice. Court is still held in the two

courtrooms to this day. The lower and smaller courtroom is for traffic violations and small claims. The upper, larger courtroom seats 800 and is used for murder trials or serious felonies. Both courtrooms have excellent acoustics. The third floor holds small jury rooms for sequestering juries. Inside the courthouse, the furnishings are beautiful, including marble tiled floors, frescoed ceilings, and large oil murals. Today the courthouse is also used as a government office building.

Various changes had to be made over the years to update the courthouse and maintain it. Security was not as high a priority in the nineteenth century as it is today. In the late 1950s, the county realized it needed to build a "courtroom inside the courtroom," or a type of boxed-in area to protect judges. This was because in the original second-floor courtroom design, the judge was forced to sit with his back to the window, a perfect shooting target in his black robe. In order to make the courthouse handicapped accessible, an elevator was installed in 1970. This cost the county approximately $100,000, almost as much as it cost to build and furnish the entire courthouse in 1891-93. The Edgar County Historical Society had the large oil paintings fully restored during the 1970s, and in 1981 the building was placed on the National Register of Historic Places.

For years the Edgar County Courthouse has been the center of Paris, Illinois, and it will be for years to come. This unique building and its square not only has a colorful past, but also appears to have a bright future. The Edgar County Courthouse is what all good courthouses should be, that is, a place where people can find justice and possibly change the course of history, even as they live their daily lives. [From Board of Supervisors, *Souvenir History of Edgar County 1823-1893*; Teddy Day, *A History of the Edgar County Courthouse*; Susan Krause, *From Log Cabins to Temples of Justice*; *Danville Commercial-News*, Mar. 24, 1985; Student Historian's interview with Joe Sanders, Nov. 16, 2003; Philip L. Shutt, *Progress on the Prairie 1823-1973*.]

The Majestic Architecture of the McCoy Memorial Library

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In the small southern Illinois town of McLeansboro with a population of about 3,000, there is a beautiful landmark. It is the McCoy Memorial Library. Its architectural style is awesome, majestic, inspiring, and beautiful, and many photographers immediately recognize its wonderful photogenic qualities.

The library was constructed by Aaron G. Cloud, a prominent banker, as a home for his wife and two children. The architects were the Reid Brothers of Evansville who also constructed the magnificent Hotel del Coronado, a landmark in San Diego, California. From 1880 to 1884, 75 men worked on the Cloud Home at an average pay rate of $2 for a 10-hour day. Construction cost $22,000. The Reid Brothers had help from craftsmen from the Tri-state area to as far away as Germany. The original linen blueprints can be seen on the second floor of the library.

The building is a 2 ½-story brick structure on a sandstone base. While of no pure architectural style, the building is significant for the unique mixing of popular mid- to late- nineteenth century American architectural styles. The asymmetrical massing of the house about the prominent central tower reflects an Italian Villa style. The tall first floor windows and prominent chimneys with elaborate caps are characteristics of the Second Empire style. The variety in color and overall massings, the use of bay windows and windows having large square lights with borders of smaller square panes of glass are trademarks of the Queen Anne style.

The whole house was architecturally designed so that all of the corners and walls are notched. As the building gets older and settles, it settles into the notches and becomes stronger. The walls are over 20 inches thick and the foundation is nearly four feet thick. Also in thinking of the future, the builders laid the brick, made in McLeansboro with strips of wood in between. In case of an earthquake, the brick should not loosen or crumble.

The lavish exterior is dominated by an off-center tower at the rooftop balanced by a circular turret, numerous dormer windows with a front veranda topped by white carpenter's lace. This tower rises a full story above the red brick walls of the main house and mansard roof. The roof also includes a black wrought iron widow's watch. From the peak one can see for 65 miles.

The interior was finished and furnished luxuriously in the most excellent taste. The massive solid woodwork of the entire house is like satin to the touch.

The entrance from a large porch, which faces east, leads one into a spacious hall extending from the front to the rear of the house. Opening from the hall on the north is a large drawing room. It is 18 feet by 36 feet in size with a ceiling 14 feet high. This was the height of all the ceilings on the first floor. This room now houses the library books. The woodwork is solid walnut, hand carved, as is all like the woodwork of the other rooms on the first floor, with the exception of the parlor, which is of birdseye maple. The parlor is now a library reading room. Opening from the hall on the south is a very large room which was the dining room. The fireplace in this room occupies almost the entire south wall. All the rooms are similarly provided with appropriate fireplaces and mantels from around the world.

The house has nine different kinds of wood throughout including oak, walnut, cherry, chestnut, and red cherry. The majestic stairwell has 87 spindles that took over two weeks to clean. It was made of hand-carved walnut and led to the upper hallway. The wide carpeted steps are only a few inches apart which makes it seem like one is not even climbing steps. The bedrooms have very small closets because only one or two day's clothing were kept in the rooms. Cedar lined clothes closets with eight-foot white pine doors were in a separate room to keep full wardrobes.

At one time there were five servants in the house who had their own separate living area. The servants' stairwell turns 10 times from top to bottom. Behind the stairwell is a dumbwaiter to hoist food up and down.

Along with two other residences in McLeansboro built by Aaron Cloud, this home had the first gas lights supplied by gasoline tanks, and the first running water supplied by a system of pumps and pressure tanks.

When Aaron E. Cloud died on April 24, 1893, he entrusted the house to his daughter, Mary E. Cloud McCoy. She and her husband, Chalon G. McCoy, lived in the home for the rest of their lives. They had no children. Mrs. McCoy believed in education and wanted the home to serve a good and useful purpose after her death. She gave much thought to the preparation of her will. Upon her death on August 21, 1921, she gave the building to the city of McLeansboro with a $5,000 endowment. She specified that the building be made into a public library and that the interest of the endowment fund only be used for the library. The library was also to be dedicated to the memory other father and mother, Aaron G. and Eleanor Cloud.

The library opened its doors on December 21, 1921. In March 1925, a terrible tornado swept through the town. With McLeansboro having no hospital at the time, the library served as an emergency hospital. The building continues to serve the community as an information center with books, newspapers, magazines, microfilm, and access to the Shawnee Library System service. The Hamilton County Historical Society maintains the second floor of the building as a museum. The library has been listed in *Readers' Digest* section of "Off The Beaten Path, A Guide to More than 1,000 Scenic and Interesting Places." In 1978 it was listed as a National Historic Site. The library is also listed on the National Register of Historic Places and on the state register. [From J. R. Beckenbach, *A Preservation Plan*; John M. Eckley, "Unforgotten Lady," *Egyptian Key*, Aug. 1946; "McCoy Memorial Library," www.mcleansboro.com/community/mccoy/htm (Aug. 15, 2003); *Reader's Digest*, "Off The Beaten Path"; *Evansville Courier and Press*, July 24, 1977; Mark. A Thompson, *Hamilton County, Illinois*.]

Altgeld Hall

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Part of the University of Illinois at Urbana-Champaign campus, Altgeld Hall blends architectural style and history. Funded primarily by Governor John P. Altgeld's support, the building originally served as the university's library. Later, it also housed the law school building and is currently the mathematics department building. Crafted with stunning detail, Altgeld Hall is thought of as one of the most impressive Romanesque structures in the Midwest. The building's expertly built central rotunda and the immense bell tower appended to the main structure, as well as the distinctively Romanesque features displayed, make it worthy of this reputation.

In 1892, John P. Altgeld was elected as governor of Illinois. Altgeld believed that it was important to establish good public universities so that those with little money could afford a good education; therefore, he became actively involved in aiding the University of Illinois. Among countless other contributions, Altgeld proposed the construction of a library, to be named Library Hall. The University eventually renamed it Altgeld Hall to acknowledge the Governor's tremendous support for the building's construction and the university at large. Altgeld himself became involved in the design, which was originally to be a castle-like structure but later changed to a more affordable Richardsonian Romanesque style.

Nathan C. Ricker and James M. White, both architecture professors of the University, designed Altgeld Hall. The design consisted of a massive main building, built of large stone blocks with an attached bell tower that rose above most of its surroundings. Begun in 1896, Altgeld Hall was finished in 1897, and it was a major addition to the University of Illinois at Urbana-Champaign campus. "We shall now go into the finest building on the grounds, the Library Building [Altgeld Hall]," were the admiring words of University of Illinois President Andrew S. Draper in an address six years after the completion. These words reflect the building's lasting significance.

Altgeld Hall, Urbana. Courtesy of the Illinois State Historical Library, Mary Michals, Iconographer.

The predominant sources of Draper's reverence are easily realized upon visiting the building. Before entering, one can see the Richardsonian Romanesque designs that are used throughout. Romanesque architecture, as its name implies, is modeled after Roman architecture. Henry Hobson Richardson gave birth to the Richardsonian Romanesque style, adding his own nuances to the original Romanesque style. Some important concepts in Richardsonian Romanesque architecture are semi-circular arches, heavy masonry, rough-cut stone exteriors, and asymmetrically placed towers, turrets, chimneys, and other protrusions. Altgeld Hall exposes a rough-cut stone exterior built of large blocks and uses the arch in almost every opening on the outside. Its appended bell tower rises six stories high, a typical display of asymmetry and size in Richardsonian Romanesque buildings.

In the main structure, the central rotunda's lofty ceiling and the four great murals sprawled across it are truly spectacles to behold. The murals, entitled “The Sacred Wood of the Muses,” “Arcadia,” “The Laboratory of Minerva,” and “The Forge of Vulcan,” represent the four schools of the University of Illinois at the time of construction, Literature and Arts Agriculture, Science, and Engineering, respectively. At one time a stained-glass dome above the central rotunda shed celestial illumination upon the grand room. Before additions divided it, the rotunda connected to two flanking study rooms through open arches, creating a long expanse of open space. Even in its small decorations, however, the

building has an amazing effect. The intricate detail with which motifs are meticulously carved make Altgeld Hall a swirl of artistic beauty. The building appears somewhat a labyrinth of corridors, but the solid, flat floors and circular staircases used in the original building seem to guide one through the building, unlike much of more modem architecture, with sharp, crisp turns and angles.

Unfortunately, additions to Altgeld Hall made in 1914, 1919, 1926, and 1956 deviate from the original style. Although they still maintain a heavy stone floor, then-plain, white walls lack the artistic emphasis of the original building and detract from the building's stylistic consistency. In addition, the separation of the central rotunda from one of the study rooms and the replacement of the stained glass with plaster has reduced the powerful continuity and congruity that Altgeld Hall once had.

Aside from its architectural significance, though, Altgeld Hall is also important as a piece of history. It was the University's first building specifically used as a library. After Altgeld Hall's completion, the University of Illinois' library began to rapidly expand. Within eleven years of the building's completion in 1897, the University of Illinois already needed another library. The University of Illinois has now one of the continent's largest-libraries.

Over time, as more buildings equipped with better technology have been constructed, Altgeld Hall has declined in practical importance to the University of Illinois at Urbana-Champaign; however, it symbolizes the university's growth with Governor John P. Altgeld's support, from a small, unrenowned college to become one of the nation's prominent schools. Altgeld Hall is a building worth preserving for decades to come, not only for its aesthetic beauty and practical use, but also for its historic importance. [From *Altgeld Hall Centennial Celebration: 1897-1997*; Mallory B.E. Baches, "A Matter of Style: Richardsonian Romanesque," http://www.tndtownpaper.com/Volume5/richardsonian_romanesque.htm, (Nov. 16, 2003); "Building Additions," http://heng.grainger.uiuc.edu/history/altgeld/Floorplans/Library_Hall/floorplans.htm (Nov. 14, 2003); Anna, Flanagan, "A True Friend of the University," http://www.uiaa.org/urbana/illinoisalumni/utxt0203c.html (Nov. 4, 2003); Christopher L. Marx,

Altgeld Hall Architectural History, http://www.uiuc.edu/navigation/buildings/altgeld.history.html (Oct. 30, 2003); Muriel Scheinman, *A Guide to Art at the University of Illinois*, *Urbana-Champaign, Robert Allerton Park, and Chicago*.]

Bald Knob Cross

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Located near the bluffs at Alto Pass, one can find the sign to Bald Knob at the end of the town. It locates one of North America's largest Christian monuments. Being twenty-two square feet at the base, sixteen square feet on the top, one hundred eleven feet tall, and sixty-three feet across, Bald Knob Cross is one of southern Illinois' finest works of architecture. The cross is made of porcelain steel panels and is engineered to withstand winds up to one-hundred-fifty miles per hour.

The history of the Bald Knob Cross is said to be a miracle by some people. In 1936 Rev. William Lirely and postman Wayman Presley began first discussing an ideal spot for an Easter sunrise service when both agreed that Bald Knob, the tallest point around, would be the best spot. The very next year they held their first Easter service there, and, as it became an annual tradition to which more and more people showed up, Wayman Presley started to develop a new dream. In 1938 the first wooden cross had been put up on Bald Knob. By 1945 all three wooden crosses had been put on display, but Presley wanted to build a permanent cross on site as well.

By the early 1950s the land had been purchased and Presley was raising funds for the proposed cross and designing the cross. Presley encouraged individuals to pledge one hundred dollars for the fund raising, but, as he came to a widow and farmer named Myrta Clutts, he knew she could not afford the hundred dollars that she had pledged. She responded to Presley's worries by quoting how great her faith was. She also mentioned how God would help her through it to raise the money.

Soon after one of Myrta's pigs had a litter of twenty-one piglets, which was three times the average size of a litter. Some of the piglets would have died due to the mother's incapability to suckle so many of them, but Myrta's dog, who had recently lost a litter of puppies, ended up raising five of the piglets. Once the piglets went to the market, they easily brought in the amount of money needed for Myrta's pledge.

In 1955, Wayman Presley, Myrta Clutts, and Rev. William Lirely ventured to Hollywood and appeared on a national TV show called "This is Your Life." They took pictures of the piglets and their mother, and later the show helped them bring in over one thousand dollars. Presley was so moved by the success that he decided to take a vacation, leave his job with the Post Office, and began raising pigs himself. He raised over fifteen hundred pigs and funded another thirty thousand to the cross fund.

Finally with enough money to be able to support the cross, the ground on Bald Knob was broken March 30, 1959. The cross was not finished until 1963 and a decade later a Save the Cross Committee was formed. A few years later, in 1976, the Cross of Peace Foundation was also organized.

In 1990, Wayman Presley, the founder of the cross, died at the age of ninety-three. Following his death, the Rev. Lirely also died in 1992 at the age of eighty-seven, and finally in 1994 Myrta Clutts died at the age of ninety. They are very lucky to live through their work, which at night, when illuminated, can be seen from over seven thousand five hundred square miles away. They still hold annual Easter Sunrise Services which are open to the public. [From A. McPherson, *Fifty Nature Walks in Southern Illinois*; J. Reynolds, *Pioneer History of Illinois*; R. Goldstein, L. Russell, and L. Winkeler, *Enjoy Southern Illinois*; "Bald Knob Cross," http://www.stlcc.cc.mo.us/fp/users/jangert/baldknob/bald.html (Sept. 12, 2003); "Bald Knob Cross in Alto Pass," http://www.shawneeheartland.com/baldknob.html (Sept. 12, 2003).]

Frank Emerson

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Frank Lloyd Wright was not the only renowned architect in Illinois' history. Over the years there have been numerous incredible architects in Illinois' history with contrasting styles. Many of these architects used a classical style when designing structures. Frank Emerson was one of them. His classical style is shown spectacularly in the Hotel Pere Marquette, his most well-known work. Herbert Hewitt, his main architectural partner, practiced in a classical style. When they worked together, the classical style showed beautifully in their work. Because Frank Emerson designed the Hotel Pere Marquette, he became a popular Peoria architect.

Frank Emerson was born and raised by George Emerson and Harriet Woodruff Emerson of Peoria. He wanted to be an architect ever since he learned to talk. This goal was not outlandish. He excelled in school and impressed many of his teachers who encouraged him to skip a grade because he was far above the standards of his grade level. He proved to be a superlative student at Peoria High School as well and graduated in 1894 with high honors. Following high school, he received degrees from Princeton University and the Massachusetts Institute of Technology. Subsequently, he was invited to study at the Ecole des Beaux Arts, an illustrious fine-arts school in Paris, France. Many believe this was where he learned his extraordinary talent of designing buildings in a classical style, which showed in his work in the early 1920s when he had become acquainted with Herbert Hewitt.

In 1909 Herbert Hewitt and Frank Emerson united to form an architectural firm named Hewitt and Emerson. The classical style unmistakably showed itself especially during the early 1920s. Hewitt and Emerson were known specifically for three buildings in Peoria's great downtown area.

The Hotel Pere Marquette made by far the biggest impact of any of their buildings. It was designed in a classical style, and it turned out to be the finest hotel in central Illinois at the time of its opening. However, the Hotel Pere Marquette was not their only brilliant building. Also designed by the firm of

Hewitt and Emerson was the Peoria Life Insurance Company Building, which is now the Commerce Bank. The classical style was expressed in this building. The firm of Hewitt and Emerson also designed the First Bank of America. It became the second most famous building of Emerson's firm. This too has a classical style and survives in the center of Peoria's fabulous downtown.

In 1919, Richard Gregg joined Hewitt and Emerson. In 1938, the firm published a booklet with 400 buildings designed by Hewitt, Emerson, and Gregg. It included homes, schools, churches, country clubs, and commercial buildings. One hundred and forty of these houses are still standing in Peoria. Gregg added a new spice to the buildings with his unusual schemes and bizarre techniques seldom seen at this period in history. This is well shown in the Hotel Pere Marquette.

The famous Hotel Pere Marquette opened on January 5, 1927, and was immediately popular among Peorians. Nonetheless, the Pere Marquette became a victim of Peoria's changing downtown. Although many ambitious owners tried to return it to greatness, the magnificent hotel closed. The hotel did not remain closed for a long time; however, it was reopened in the eighties. Today, it is still an elite hotel in downtown Peoria. The grand hotel is conveniently located across from the Peoria Civic Center, one of the main recreational areas in Peoria. At the time of its opening in 1927, it was by far the finest hotel in central Illinois.

The location of the Hotel Pere Marquette is very convenient for Peorians because it is located close to the city's business and entertainment center. Interestingly, the Pere Marquette was the first air-conditioned hotel in the state of Illinois. A contest to name the extraordinary hotel was brought up after numerous names failed for the hotel. The winner was Mrs. H. M. Kipp who submitted the name "Pere Marquette." Kipp received a fifty-dollar grand prize. Father Jacques Marquette was the first prominent white man in Peoria. [From Charles Bobbit and LaDonna Bobbit, *Peoria, A Postcard History*; Theo Kenyon, "He Was a Classic in Life, in Design," *The Journal Star*, Dec. 22, 2002; Theo Kenyon, "Reconstructing Emerson," *The Journal Star*, Dec. 22, 2002; Jerry Klein, *The Very Best of Old Peoria.*]

Peoria High School History

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When the Peoria Native Americans first surveyed the land, they, of course, had no idea what a center of architecture and history Peoria would one day become. The early founders of Peoria did not realize that in the future Peoria would house the oldest high school building west of the Allegheny Mountains. Peoria is home to countless important buildings; however, this high school seems to rise above others in significance. Since Peoria High School was built in 1916, it remains prominent for its architectural style and history.

Peoria High School is located on North Street on the fringe of downtown. But before classes commenced at this building, the school had been in use for some time. In fact, this high school is the seventeenth oldest in the nation. Founded on May 5, 1856, Peoria High is noteworthy to all residents of Peoria. In 1916 classes commenced in the building. The first class consisted of seven hundred students. Today, the numbers have increased by leaps and bounds. The school itself has occupied four different buildings. The first class was held in the former Peoria Female Academy. In 1885 Peoria High moved to a new building. After thirty-one years they became overcrowded and five acres of property on North Street were bought for the present location.

In 1916 the idea was discussed for a new building at the present site. It would enhance Peoria and also further education. A professor of architecture at the University of Illinois organized a contest for the design of this building. A young Peoria native named Frederic J. Klein was uneducated in architecture. He seemed to have a gift and was well known in the area because of his considerable talent. He is associated with several impressive buildings in Peoria: the Apollo, Madison and Rialto theaters and the Packard building.

During the history of Peoria High School, some remodeling has been required. With technology advancing as it does, Peoria High has had to accommodate those changes. In spite of this, the exterior

and central buildings are the same as they were in 1916. Several new buildings have been added to the five acres of property originally bought. In 1962 a new science wing and gymnasium were added. In 1969 Central Park Pool was added. These additions have helped the school keep up with growing needs and retain student interest.

Not only is the exterior of Peoria High historic, the interior architecture is superb also. When people enter the school, they see a large stone desk facing the entrance hall. The stone desk has set in the front of the building since 1928. A long-time tradition at Peoria High, and indeed many area schools, is the tradition of class gifts. This regal stone desk started the custom of class gifts. Also, in the front entrance are two plaster slabs. These slabs are positioned above the stone desk, completing the masterpiece. Splendidly carved into the slabs are reproductions of the frieze of the Parthenon in Athens. The frieze is a wall painting, or fresco, a wonderful type of mural that Peoria High boasts in their foyer. Beyond doubt, the entrance hall of Peoria High is a masterpiece of architecture.

If one looked at Frederic Klein's resume, one might be impressed by his many architecturally sound theaters. Not only did he build the Apollo, Madison, and Hippodrome, which would become the Rialto, he also constructed the Coronado Theater in Rockford. Yet, one of his most beautiful works goes unrecognized, the Peoria High School theater. The auditorium is significant in size and extremely detailed. Architectural features include a baroque design on the face of the balcony, ornate ceiling brackets and Corinthian pilasters. On top of the pilasters are volutes, rosettes, and other fine details. Unfortunately, the exquisiteness of the theater did not remain for long. Les Kenyon, a Peoria architect, is an alumnus of Peoria High. Kenyon treasured his past with Peoria High and was very fond of the auditorium and the memories it held. He desired to enhance the auditorium's historical design. Kenyon's plans included restoring all upholstery and painting to the original colors. The ceiling was painted white, the walls shades of maroon, rosebud, and pink. The carpet and the upholstery on chairs are now burgundy. The auditorium is historically striking. One expert said, "Kids today just don't see rooms like this..." [From R. Brown, “Fond Memories Inspire Auditorium Face-lift,” *The Journal Star*, Jan. 4,

2000; Jim David, The Peoria High School Building, http://peoria.k12.il.us/peoriahs/PHStour/tour-start.htm (Sept. 14, 2003); Dave Grebner, "History is More Than Just Academic at Peoria High," Central Peoria Observer, Jun. 20, 1984; Mike Roeder, "Peoria High: 125 Years Worth of Education, Pride," *The Journal Star*, Mar. 26, 1981; Linda Sahn, "Proposed Copy for Auditorium Plaque," The Opinion, Sep. 2, 2003; Vivere Research, Peoria Central High School, http://www.historicpeoria.com/select.cfm?chose=106 (Sept. 13, 2003).]

The Chicago Bungalow

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The Chicago bungalow is very humble architecture and one of the most common house types in Chicago. The term bungalow was derived from the Bengali word "bangla." The bungalow originated in India when it was under British control. The British viewed the bungalows as inferior and would not have considered it a dream house. As time went on the British took an interest in garden pavilions, which seemed ideal for their gardens. Indian agricultural styles gradually became more popular in Britain. Sezincote created some famous Indian architecture designs. The bungalow was introduced to the United States right after the Philadelphia Centennial in 1876. The Philadelphia Centennial was a fair, which displayed new devices and technologies. Then the bungalow started getting wide recognition in the U.S. Bungalow construction began in the East and then it spread to the West.

Chicago's bungalow production started because of the population growth spurt in the 1800s. The extra number of people made crammed apartments and other living areas. Then, Jane Addams stepped in, saying that the homes were unsanitary and health threatening. Architects responded by creating the bungalow. Numerous bungalows were built in Chicago from 1910 to 1940. Bungalows made people move away from neighborhoods at the core of the city to the outer skirts. The bungalow was also stylish and affordable.

There are a lot of architectural styles for the bungalow throughout the nation. The styles include Queen Anne, California, Craftsman, Mission Tudor, Prairie, Foursquare, Pueblo, Log Cabin, Colonial, Chicago style, Cape Rod, and Moderne styles. The style that the Chicago bungalows had was Chicago style. The Chicago style has lots of glass that is leaded or stained. Brick is the favorite material. Each bungalow almost touches the adjacent house. The roof is also made of tiles. I have seen one of these bungalows and describe them here. The living room has a curve where the windows were, and there were lots of them. The windows were stained, and there were lots of bedrooms. Two of them were at

the bottom and the other two were on the top floor. The dining room connects to the living room and kitchen. The rooms had lots of pictures. The basement is long, but not wide. The backyard is small because the owners use most of the backyard space for a parking garage. It is not exactly a glamorous and luxurious home style. Still, to Americans in the 1800s, after living in cramped apartments, a bungalow seemed like a mansion. The Americans also felt pride and independence knowing they owned a house.

There is also another kind of bungalow found in Chicago. It is not as common as the Chicago Bungalow yet it is still popular. It is the Prairie style bungalow. It is two stories high, has a flat chimney, and uses prints resembling Japanese linear prints. Like other bungalows, the Prairie style has lots of windows. The architect responsible for this type of bungalow is Frank Lloyd Wright. His early works were creating bungalows, specifically in the Prairie style. Wright was born in June 8, 1876, Richland Center, Wisconsin. As a boy his mother wanted him to be an architect. Wright went to the University of Wisconsin to study civil engineering. He was later hired as a draftsman in the Chicago architectural firm. He moved up in rank and soon started his own firm. He worked hard and drew outlines for many buildings. These included Falling Water, Taliesen West, and the Price Tower.

Additions were often made to the bungalows since they frequently lacked space for large families. For example, one California bungalow, built in 1915, had a kitchen and bathroom added after it was built. Additions also occurred when the owners wanted to have a better looking house from the interior and exterior. Bungalows were sometimes bulldozed for more modem types of homes. This is one reason why Mayor Richard Daley created a financial plan for bungalow owners. He hopes to preserve the natural beauty of the bungalow. Why? He had grown up in a bungalow in Bridgeport and had grown to love the bungalow.

Bungalows are disappearing fast, since they are being bulldozed for modern houses. Daley's plan is intended to help preserve the look of the bungalow from the outside while making the interior more modem. James Wirth, for example, found a bungalow at 6548 N. Fairfield. The interior looked the

same as it did in 1922, and the attic also had the blueprints for the house. The original features of the bungalow remained, including the walls, windows, staircases, plumbing and radiators. The bungalow was then renovated at a low cost.

Bungalows are among the oldest parts of Chicago's neighborhood. They are part of Chicago's history and should be preserved. [From "What style is my bungalow? American Bungalow," www.ambungalow.com (Oct. 25, 2003); Brenda Rotzoll, "Bungalows Connect to Past," *Chicago Tribune*, Oct. 26, 2003; Dominic Pacyga and Charles Slanabruch, *The Chicago Bungalow*; Gary Washburn, "Daley's New Crusade: Save Bungalow Belt," *Chicago Tribune*, Oct. 26, 2003; Leland Roth, "Frank Lloyd Wright," http://www.worldbookonline.com/wbol/wbAuth/jsp/wbArticle.jsp?/na/ar/co/ar611020.htm (Nov. 8, 2003).]

The Historic Water Tower: Chicago's Gem

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In the middle of a city known for its towers of glass and steel, stands a tower made of stone that looks out of place. It has been Chicago's one of most cherished landmarks for over a century. Its survival through the city's greatest disasters is a symbol of Chicago's indomitable spirit.

The Water Tower was built by one of Chicago's earliest architects, William W. Boyington. The original design changed many times, and in 1867, construction on the final design commenced. Located at 806 North Michigan Avenue, the unique design could be seen for miles. The building was constructed out of Joliet limestone blocks quarried in Illinois, which was a substitution for the commonly used Indiana limestone.

Chicago Water Tower, Chicago. Courtesy of the Illinois State Historical Library, Mary Michals, Iconographer.

The Water Tower was not built to be a monument for the city of Chicago, but to conceal a standpipe. The standpipe stands 138 feet tall and is 3 feet in diameter. The standpipe served to equalize

the water pressure flowing in from the Pumping Station across the street. The station was also designed by William W. Boyington.

The Old Water Tower was designed in a castellated, Gothic style. The saw-toothed towers were designed to capture the romance of a small medieval castle. It can also be described as a dark, Gothic styled building. Some say it looks more like a thirteenth-century European castle rather than a water tower. While its octagonal form incorporates Gothic architectural elements, its slender tower, crowned by wide windows and a balcony, has a minaret quality, according to one account. The steel and copper roof was constructed to contrast and bring color to the yellowish limestone blocks.

The foundation of the Water Tower consists of 168 columns. Each is filled with concrete and is capped with a 12-inch square of oak. Huge, massive stones lay in the cement, to enhance the architecture of the building. This completes the base of the building to the top of the structure. The towers rise in five sections from the base, at ground level, with battlement pillars. There are more pillars at each of the four comers. Each of the 40-foot sides is built with two grand, arched windows. Also, on each side is a stately doorway, which brings a warm, cozy feeling to the dark building.

The sections above those pillars, the second and third sections, are similar in design. They rise in diminishing size and also consist of balconies. The building's octagonal tower is centered and sits on the top the third section. The whole building rises 154 feet above ground level. At the time of its construction, the Water Tower was one of the world's tallest buildings. Never were there so many cupolas, buttress, pinnacles, and towers grouped together on one spot; none but a true artist could have arranged them into so harmonious whole. This is the praise of one art critic. Inside this architectural revelation, is a design deserving the same designation. A grand spiral staircase encircled the standpipe. The Water Tower's cupola held the main control station. With the controls always being watched, the tower included a wonderful sleeping room with marvelous archways.

The Old Water Tower's architecture served more than one purpose. Besides being a work of art, the choice of construction materials helped it to be one of the few buildings to survive the Great Chicago Fire of 1871. As the fire began to roar across the town, it raced from one wooden building to the next. When the fire finally reached the original stone Water Tower, the building withstood the flames. As the fire died, the Water Tower stood as a guidepost to the charred ruins that were ragged and broken.

The Water Tower was renovated twice. The first time it was renovated was between 1913 and 1916. During this period, every one of the six million limestone blocks was changed. Minor repairs were made to the interior of the tower, to the archways and staircases. Amazingly, the construction was completed by only ten construction workers and over 500 volunteers.

The most recent renovation to the Water Tower was during 1978. At this time minor repairs were made to the details in the architecture of the buildings. In the interior, the standpipe was removed and the information office was remodeled. A movie screen and a small viewing area were added in a room off to the right of the main entrance.

Since the 1970s, the historic Water Tower has served as a tourist information office. Currently a theater runs movies on the history of Chicago—usually about the fire—which are shown ten times a day. An information desk gives tourist information on interesting places in Chicago.

In May 1969, during the Water Tower's centennial anniversary, the American Water Works Association selected the Old Water Tower to be the first American water landmark. According to attendance records, the historic water tower became the third major tourist attraction in Chicago.

The Water Tower adds a unique value to Chicago as an architectural city. Its unique architecture allowed it to survive the worse disaster in Chicago history. The Water Tower is one of the selected few to be considered Chicago gems, known through-out the nation. [From Chicago Water Tower, “Chicago Avenue Water Tower and Pumping Station,” http://www.cr.nps.gov/nr/travel/chicago/c4.htm (Oct. 5, 2003); Chicago Water Tower, “Exploring Chicago,”

http://www.ci.chi.il.us/Tourism/ThingsToDo/citygallery/watertower.html (Oct. 5, 2003); Chicago Water Tower, "Haunted Tower," http://ebeltz.net/fieldtrips/Chicago/michage.html (Oct. 5, 2003); Chicago Water Tower, "Historic Water Tower," http://www.aviewoncities.com/Chicago/watertower.htm (Oct. 5, 2003); Chicago Water Tower, "Old Water Tower," http://web.ask.com/redir?bgd=http%3a%2f%2fweb.ask.com%2fwb%3fq%3dwhere%2bc.html (Oct. 5, 2003); Chicago Water Tower, "Water Tower," http://hoogbouw.nl/02forum/cgi-bin/topiccgi?forum=3&topic=46 (Oct. 5, 2003); Water, "Centennial Anniversary," http://chicago.about.com/gi/dynamics/offsite.htm?site=http3a%2f%2fcpl.lib.uic.edu%2f004chicago%2ftimeline%2fwatertower.htm (Oct. 5, 2003); David G. Lowe, *Lost Chicago*; Franz Schulz and Kevin Harrington, *Chicago's Famous Buildings*.]

Midway Gardens: A Demolished Wonder

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Midway Gardens was the most beautiful, cultural gardens in Illinois during the 1900s. One authority explained that in Midway Gardens, not only did Frank Lloyd Wright create an extraordinary architectural composition, but he overlaid the entire complex with intricate and original ornament. With the intricate designs, European influence, and interesting sculptures, Midway Gardens is among the most worldly piece of architecture ever created.

During 1913 in Germany, Frank Lloyd Wright, Edward C. Walker, and two partners created the Sans Souci Amusement Park. Waller had asked Wright to expand the amusement park and create an upper class beer-garden. Wright wanted to expand the Sans Souci beer-garden and stimulate culture in Chicago. He also wanted to turn the beer-garden into a concert-garden. It was to have all of the arts, such as concerts and gardening. It was supposed to be a German-styled entertainment building in South Chicago, but it would also cost $350,000. The building was to have gardens outside and inside, clubs, casinos, a bar, dance floors, and concert rooms. All areas were created to connect to each other easily. Wright designed all of these elements, down to the last chair. Sculptor Alfonso Ianelli worked with him and made the sculptures that were placed in the gardens. He designed beautifully proportioned rooms, lantern-lighted hallways, and flowering terraces, according to one authority. Wright's ingenious ideas showed signs of Mayan, Indian, and Cuban art forms, even European art of the 1920-1930 era. The bricks and patterns used created a castle. There were different floors of space that were planned. Unusual angles made the Midway Gardens a most creative attraction in Chicago. Once all the preparation was complete, Midway Gardens could finally be built. "Wright used reinforced cement and decorated cement blocks with relief designs reminiscent of Pre-Colombian Central American Mayan frieze . . . ," as one writer described it. When finished, Midway Gardens was six hundred feet in length on each side. Outdoor activities were usually performed there since it had a

music stage, an area for eating, and two arcades. As planned, there were lobbies, a casino, private banquet halls, cigars and newspaper stands, pools, dance floors, and cantilevered balconies; it had everything. One famous trait of the Midway Gardens were the "Sprites." Alfonso Ianelli designed these. Some of the Sprites were based on shapes. Cube was one; Triangle, Octagon, and Sphere were the others. There were many more. A web site about the gardens described the sprites: "the Winged Sprite stood over the entrance and greeted visitors to the Gardens . . . the Solemn Sprite contemplated occupants of the summer garden . . . and the Maiden of Mud was on the left, overlooking one of the dance floors." Everything was decorated, painted glass, designed concrete, and strangely shaped lights. Brightly colored brick, tile, and beige walls also set the scene.

Tiered courtyards were in the back of the bandstand. Inside the winter garden was a hall that had balconies for eating near one of the dance floors. The winter garden gazebo had shaded arcades by five of the porches. Concert directors and a band stage were in the summer garden. Near the west, the bottom floors led to the garden doors; the balcony opened onto a high terrace. There were chandeliers on each corner. Midway Gardens was completed by architects Adler and Sullivan. On June 27, 1914, the Midway Gardens officially opened. It was a huge dining and bar complex. It took up an entire city block. A person could take their food from the restaurant and go to the garden, and sit on the grass while listening to a band. “It was a playground for the eye and a pleasure for the spirit that was designed to offer facilities . . . ,” to use one authority’s words.

After two years, Midway Gardens began to decline in quality. It was sold to the Edelweiss Brewery and renamed Edelweiss Gardens on May 31, 1916. Two other dance floors were built onto it. They painted over the concrete and Sprites, and they stenciled on plain surfaces. In 1921, on August 31, Midway Gardens was sold to the E.C. Pietrich Midway Automobile Tire and Supply Company. The name was changed to Midway Dancing Gardens. At the very end, Midway Gardens was sold to the Sinclair Filling Station and Car Wash in 1929. After 15 years of decent business, Midway Gardens was closed and on October 10, 1929, Midway Gardens was reduced to rubble. It was put into Lake

Michigan as a break wall. Ianelli took many of the Sprites home and saved them. Prohibition in America hit the Gardens hard.

Midway Gardens was officially destroyed. "The Midway Gardens project began in exuberance and ended ingloriously some 16 years later," as one historian summarized the history. On this project, Wright, Ianelli, and Waller built a beautiful piece of art. They covered it with difficult and gorgeous trinkets. It began as initial sketches, drawings, and ideas with Wright, Ianelli, Waller and a small budget. Then it was built and the whole world could see the art of Midway Gardens. It ended in tragedy, but the beauty and sophistication of Midway Gardens is still widely known. [From Midway Gardens, "Midway Gardens' Sprites," http://www.anguish.org/~greyson/flw/index.shtml (Oct. 13, 2003); Midway Gardens, "The 1914 Chicago Midway Gardens," http://www.talariaenterprises.com/teeach/flw_archive.html (Oct. 13, 2003); Caroline Knight, *Essential Frank Lloyd Wright*; Paul Kruty*, Frank Lloyd Wright and Midway Gardens*; Yona Zeldis McDonough, *Frank Lloyd Wright*; Robin Sommer Langley, *Frank Lloyd Wright*; Edgar Tafel, *Apprentice and Genius*; Iain Thomson, *Frank Lloyd Wright*.]

Glass to the Sky: The International Style of Architecture in Illinois by Ludwig Mies Van Der Rohe

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After many years of architectural work in Germany Ludwig Mies van der Rohe came to the United States in 1937. Mies dedicated his life to modern-style design. In Illinois especially, Mies is noted for his contribution to the modernist style of building design. From the Farnsworth House in Plano to the Lake Shore Drive apartments, Mies' simple but contemporary architectural philosophy is reflected throughout Illinois. Mies van der Rohe was not the first to create architecture in this pure form, but he brought its simplicity to a new level. The life and work of Mies influenced other architects, for instance, Helmut Jahn. Jahn was inspired by Mies to carry on the modernist style. Today, he heads the firm Murphy/Jahn in Chicago. Mies' idea of "less is more" became a guiding standard for these and other well-known architects in the mid-twentieth century.

Mies modern architectural principles became known as the International Style. The term International Style is the American form of Bauhaus architecture, which began in Germany. Bauhaus architecture is characterized by a basic structural design and includes no ornamentation. The buildings have flat roofs, cubic shapes, and geometrical form. The United State's International Style can be seen generally in skyscrapers and office buildings. Many of the buildings Mies designed still remain and can be seen throughout Chicago. They have a great impact on the city's skyline. Additionally, skyscrapers around the world are modeled after the ideas of Ludwig Mies van der Rohe.

In 1938, Mies came to Chicago to be the director of architecture at the Armour Institute of Technology, a school in the south side of the city. Mies taught his students to draw first, explore the builder's materials, and then learn the basic ideology of plan and construction. In 1940, the Armour Institute and Lewis Institute combined to become the Illinois Institute of Technology. Mies expanded the campus and designed nearly twenty different buildings, using primarily steel and concrete for the frames and curtain walls of brick and glass. The process of planning the campus took Kevin Matthews

seven years, and throughout these seven years famous, long-lasting buildings were established. A few of these buildings include Alumni Memorial Hall, the Robert F. Carr Memorial Chapel, the only religious building Mies ever constructed, and Crown Hall, which became a National Historic Landmark in August 2001.

Mies' next well-noted, yet controversial project in Illinois was the Farnsworth House in Plano. Dr. Edith Farnsworth, a friend of Mies, asked him to construct a weekend home. The Farnsworth home is rectangular in shape and made mostly of glass with a steel frame. Construction of the house began in 1946 and took six years to plan and build. It is noteworthy because it significantly demonstrates the International Style and is a contemporary expression of architecture. Some argued the excessive use of glass made the winters cold and the summers muggy and insect-infested. As a result, Dr. Farnsworth sued Mies for violation of contract because she was upset about the price of the house—$70,000. She lost.

In 1942, Mies met Herbert Greenwald, who had the goal of creating the finest architecture. In 1948 Mies constructed the Promontory Apartments at 5530 South Shore Drive, Chicago, for Greenwald. These apartments were the first high rise design Mies built, and the first International Style residential apartment building in the United States. The Promontory Apartments was the first of many buildings to display the uncomplicated design of the International Style. Soon after, Mies designed the Algonquin Apartments, in Chicago as well, in an area called "Indian Village" because many of the buildings were named after American Indian tribes. Located at 860-880 Lakeshore Drive, Mies completed his second project for Greenwald in 1951. These twenty-six-story apartments were, once more, made of steel and glass as the core building material. Other residencies in Chicago, planned by Mies in the 1950s include the Esplanade Apartment Buildings, the Commonwealth Promenade Apartments, and 2400 Lakeview Apartments, to name a few.

Another project of Mies' was the Robert H. McCormick house, located at 299 Prospect Avenue in Elmhurst. In Chicago, Mies reconstructed a small number of Hyde Park's buildings on the University of

Chicago campus in 1956. Mies also assisted in the Chicago Federal Center on Dearborn Street, a forty-two-story office building. This project began in 1959 and was completed in 1973. Mies was the head designer and engineer, but other architects were involved with the planning and establishment of the building. Mies also designed the One Illinois Center, built in 1970 and located on East Wacker Drive. The framework was made of concrete, a variation from Mies' usual building materials. Mies' last project in Chicago and in America was the IBM building, built in 1971. The IBM building was the second largest building designed by Ludwig Mies van der Rohe, and stands at 330 North Wabash Avenue.

Mies resigned at the Illinois Institute of Technology in 1958, after twenty years as the director of architecture. He received several awards and honors for his designs in Illinois. In 1959 he was given the Royal Institute of British Architects Gold Medal and, in 1960, was awarded the American Institute of Architects Gold Medal. President Kennedy chose Mies van der Rohe for the Presidential Medal of Freedom in 1963. Mies deeply valued this award because he was grateful to be chosen by the president. In the spring of 1966, he was presented the Gold Medal of the Chicago Chapter of the American Institute of Architects, and later in June received an honorary degree from the Illinois Institute of Technology. Ludwig Mies van der Rohe died in August 7, 1969. He was buried in Chicago's Graceland Cemetery.

Mies is recognized as one of the most prominent architects of the twentieth century. His architectural principles shaped the International Style in Illinois and provided an ideology which many architects practiced. The street in front of Chicago's Museum of Contemporary Art is named in honor of Ludwig Mies van der Rohe. His new, modern, International Style, by the use of basic building materials such as steel and glass brought Mies fame and wide-spread reputation.
[From “Chicago Tribute: Ludwig Mies van der Rohe,” http://chicagotribute.org/Markers/Roe.htm (Nov. 8, 2003); Elizabeth Logman, “The Mies van der Rohe society at Illinois Institute of Technology,” http://mies.iit.edu (Nov. 7, 2003); Kevin Matthews, “Architect: Ludwig Mies van der Rohe,”

http://www.greatbuildings.com/architects/Ludwig_Mies-van_der_Rohe.html (Oct. 23, 2003); "Ludwig Mies van der Rohe," http://www.vitruvio.ch/arc/masters/mies.htm (Oct. 27, 2003); Mary Ann Sullivan, "Illinois Institute of Technology (originally Armour Institute)," http://www.bluffton.edu/~sullivanm/iit/iit.html (Nov. 7, 2003); "Modern Architecture: Ludwig Mies van der Rohe," http://architecture.about.com/library/bl-mies.htm (Nov. 5, 2003); Rich Lewis, "The 860-8880 Lakeshore Drive Apartments," http://members.aol.com/richpat/860/860d2npm.htm (Nov. 8, 2003); Vincent Scully, Jr., *Modern Architecture*; David Spaeth, *Mies van der Rohe*.]

The Reddick Mansion: A Local Example of Ante-Bellum Italianate Architecture in Illinois

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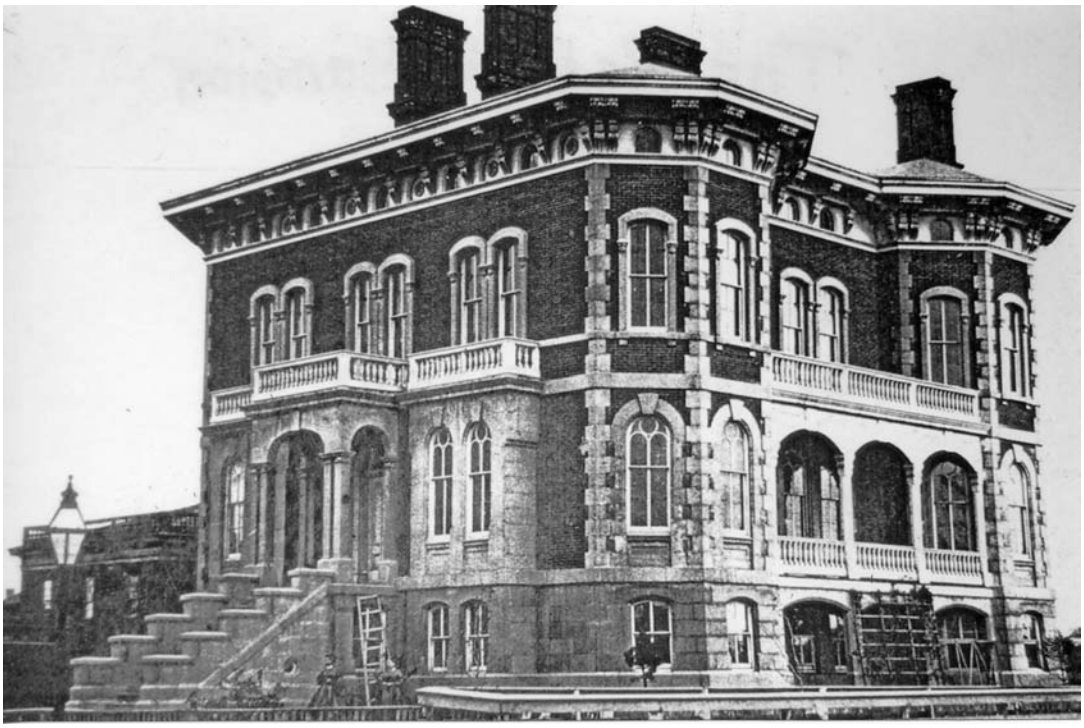
The Reddick Mansion, located in Ottawa, Illinois, an impressive old-style mansion built by William Reddick, is an ornate and unique example of Italianate architecture. Finished in 1857 before the Civil War, the 22-room Reddick Mansion is one of the oldest Italianate-style houses still standing in Illinois today. The Italianate architectural design of the Reddick Mansion is not the only distinctive feature of this mansion. As distinct as the exterior of the mansion is, the mansion's interior, its location near Washington Park, and the Reddick complex itself, are just as renowned, and add to the overall historical significance of the Reddick Mansion. The Reddick Mansion is more that just a recognizable model of Italianate architecture in Illinois. It represents a significant contribution to Illinois' architectural history.



Reddick Mansion, Ottawa. Courtesy of W. E. Bowman (1866).

In 1855, William Reddick, farmer, businessman, politician, and philanthropist, commissioned the construction of his palatial mansion by Peter Nicholson of the architectural firm of Olmsted and

Nicholson. Reddick felt the need to have an opulent mansion that he hoped would benefit him in his quest to be a United States senator by allowing him to entertain esteemed figures. The mansion was indeed built on a grand scale, reflecting the Italianate architectural style. The Italianate style is characterized by a wide-overhanging low-pitched roof that is embellished with ornamental brackets beneath the eaves, tall, rectangular windows, front porches supported with columns, and double entry doors with large glazed panels.

Standing three stories high, being fifty feet in height, and measuring fifty-five by sixty four feet, the Reddick Mansion is a rigid, graceful composition. The mansion's exterior is composed of red bricks and white Lemont limestone facing. The 14-inch thick outside walls consist of eight inches of stone or brick, a two-inch air space, and four-inch lining of studs, wood lath and plaster. The roof was low-pitched, almost seeming to be flat from the street. The bracketed cornice, although typical for the time period, varied from the norm in its elaborateness. Unusual for this time period are the polygonal bays on three corners of the house. A two-story porch links these bays on the east side of the house, adding to the mansion's overall unique exterior design.

The main floor or piano nobile, as Italians referred to such a stately main floor, stood above the street on a high basement and was reached by ascending a wide staircase. Upon walking through two sets of double doors that closed the vestibule, one would enter a magnificent center hall with a grand staircase secured by a walnut balustrade or handrail that led to the second floor. This staircase rose from the main floor in an open well to the top floor and was capped off by an art glass skylight in the roof that allowed light to filter through and illuminate the staircase. The interior of the Reddick Mansion was comprised of soft wood used throughout the flooring and trim of the building. The trim had been hand-grained so it would look like other woods. In addition to the purchase of polished plate glass imported from France, fine white marble was imported from Italy because of its pure white color and lack of grains or veins. The home's only mechanical system was gas lights. Heat was supplied by five fireplaces that were equipped with stoves. The total cost for the construction of this distinctive

residence was set at $25,000, which is equivalent to $750,000 today and is quite a sum of money for 1857 when the house was completed. It was one of the most expensive pre-Civil War houses built.

The Reddick Mansion, as a building and home, stands as an architectural and historical landmark in north-central Illinois. Located across the street from Washington Park, it was the only building that had been erected by the time of the Lincoln and Douglas debate. It was here that many people sat and observed the debate. Besides the main house, the Reddick complex also accommodated three other impressive structures located on the half block of land in the heart of Ottawa, the custodian's house, the former Reddick horse barn, and the Reddick carriage house, all three structures being two stories. The one-time family home was later converted into a public library, the Reddick Public Library, following the death of William Reddick and as designated in his will. Today, the Reddick Mansion houses the Reddick Mansion Association and the Ottawa Visitors Center.

Regardless of its use, the Reddick Mansion remains one of Illinois' architectural treasures. The Reddick Mansion is but one of few remaining pre-Civil War structures in Illinois. At a time when simplicity of design was the standard, the Reddick Mansion stood as a standard-setting structure in large part due to its highly elaborate Italianate structural design. No other residence of its type could match its colorful contrasts of light stone and red brick, or the complexity of its ornamental plaster cornices or centerpieces of the ceilings in the mansion, or the quality of its fireplaces, or claim polygonal bays connected by a two-story porch, or its use of bay windows. Even the above ground basement sets the Reddick Mansion apart from other Italianate structures. When its location near Washington Park, where the first of the famed Lincoln-Douglas debates took place, is considered, the overall significance of the Reddick Mansion transcends any dollar value. The Reddick Mansion, which stands as a proud reminder of the past, is an irreplaceable Illinois landmark for present and future generations to enjoy. [From “Architectural Styles,” http://www.wvculture.org/shpo/ch/styles.html (Nov. 24, 2003); Michael J. Lewis, *A Nicholson in America*; Ottawa Visitors Center, http://www.visit-ottawa-il.com/reddick.htm (Oct. 28, 2003); Paul E. Sprague, *The Reddick Mansion*; Paul E. Sprague

and William B. Dring, “History, Significance and Feasibility for Adaptive Use of the William Reddick Mansion at Ottawa, Illinois”; C. C. Tisler, “Ramblin’ Round,” *Daily Republican Times*, Jan. 15, 1943.]

The Fifth St. Clair County Courthouse: Neoclassicism on the Prairie

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Throughout its history, St. Clair County has had six courthouses with different architectural designs. The fifth was, by far, the most influential architecturally. An example of Greek Revival architecture, it outstripped all past and present St. Clair County courthouses in its beauty. It also caused the most controversy. This beautiful building embodied the ideas of democracy and justice through its architecture.

The first county courthouse for St. Clair was not in Belleville, but in Cahokia. It had been built originally for a private dwelling. The building was of the French colonial, log cabin style, with the logs placed vertically instead of horizontally. In 1794, when St. Clair County was established, a group of judges from the lower circuit court bought the cabin to be used as a county courthouse. They donated it to the county on December 12, 1794. It remained the county courthouse for the next 24 years.

In 1814 the county seat was moved to Compton Hill, which later was renamed Belleville. The county leaders believed that the seat should have a more central location and made plans to build a new St. Clair County courthouse. It was completed on September 10, 1817, as the county's third. The county brought the furnishings from the Cahokia courthouse to decorate the new one.

While the new courthouse was being completed, the county government used a long, narrow, one-story log cabin that stood on the public square as the second courthouse. It was the house of a man named George Blair. He had donated the land on which the new courthouse was being built and offered his log cabin to the county so they would have an office while the new one was under construction. Blair's log cabin acted as the county's second, but unofficial, courthouse.

By 1827, the third courthouse had become too small to conduct business properly. The county completed the construction of its fourth courthouse, a federal style brick building that stood on the

public square, just west of the third. Finished in 1833, the building was considered large and up-to-date for its time, but the rapidly growing county required an even larger one by the mid-1850s.

St. Clair made plans to build yet another courthouse. The building displayed such beautiful architecture that it remained the pride of the county for 111 years.

The construction of the fifth St. Clair County courthouse was completed in 1861, but its "architectural lineage can be traced back to 1785 when Thomas Jefferson and C. L. Clerisseau designed the Virginia State Capitol," according to a newspaper account. The two men based their Virginia design on a Roman temple in Nimes, France, and thus began the neoclassic era of American architecture. "The St. Clair County courthouse was a splendid example of this long tradition," according to architectural historian Frederick Koeper.

Its designer, Robert Mitchell, constructed the building entirely of materials from St. Clair County, excepting the slab stone floors that had been imported from Europe. Because of the materials of limestone, copper, iron, and cherry-colored brick, the building was considered to be fire-proof. The building's impressive two-story limestone pillars were topped with Corinthian capitols of carved stone and helped form the portico under which stood the building's podium. The inside of the building featured lofty ceilings and cantilevered cast-iron stairs.

When it was first built, the courthouse measured 60 feet by 90 feet. However, by 1893, as the population of the county continued to increase, more room was needed to administer the county. In 1893, the county made some additions to the building, which doubled in size. Rather than constructing a new courthouse, St. Clair decided to make an addition, designed by architects Bailey and Kroener, that included side wings and a dome.

This architectural accomplishment dominated the county seat for 111 years until June 1972, when it was demolished to make way for a new county courthouse. The residents of St. Clair County, however, did not give up their historic landmark without a fight, once they realized it was in danger.

By the 1960s the building was outdated and too small. County officials decided they needed a new courthouse. On July 3, 1967, the City Council of Belleville gave the county permission to build the new St. Clair County Courthouse on the site of the existing one. In 1970 the Public Commission of St. Clair County officially decided to demolish the old courthouse. It was at this point that people in the county began to take steps to save the building. James D. Young and George Rogers led this group. It was decided that to save the building they would have to have it declared a landmark.

When the Belleville City Council finally called a public hearing on a proposal to declare the courthouse a landmark in March 1972, a circuit judge issued an injunction preventing the meeting. He made his ruling on the grounds that, "The Courthouse project was predicated on a July 3, 1967, resolution passed by the Belleville City Council approving the location of the new courthouse on the central city block that is bounded by the Public Square, West Main Street, South 1st Street, West Washington Street, and South Illinois Street. The commission had to rely on the Belleville resolution in order to market the bonds to finance the new program. If the commission could not rely on that resolution, it could never make any commitments."

The two men who had started the movement to save the courthouse, James D. Young and George Rogers, and their attorney, Ralph Stenger, were stunned by the ruling. They were thankful that the city council was able to declare the building a historic landmark despite the judge's decision.

Nonetheless, the Public Building Commission started demolishing the courthouse on May 9, 1972. This promptly provoked a lawsuit for damages and the demolition work was suspended until the issue could be settled, but no charges were filed because the landmark ordinance "did not contain a punishment clause." Though protesters claimed "it was a symbolic gesture to show the public who had control of the project," it seemed to be the result of a lack of communication between the Public Building Commission and the construction company that had been hired to raze the building.

During the suspension, the people pressed for the plan to redesign the new courthouse so it would include the oldest portion of the old courthouse. However, the idea had too many flaws, the biggest of

which was that it would increase the cost of the project from 2.5 to 3 million dollars. In the end, the circuit court nullified the ordinance making the courthouse a historic landmark because it violated the due process and equal protection clauses of the federal and state constitutions. As of May 31, 1972, the construction company was allowed to begin demolishing the building.

Upon hearing the ruling, Young and Rogers appealed the case but encountered a major setback when the City Council repealed the landmark ordinance, the basis of all the petitioners' claims. Perhaps the city council repealed it because they realized they were too late to save the building; however, many petitioners believed the council was worried about Belleville's having to pay the damage costs of the building.

At 12:33 p.m. on June 1, 1972, the courthouse demolition began in earnest and the "grassroots campaign that tried to save it ended in defeat," in the words of one newspaper account. "Young and elderly women wept, teenagers jeered and mature men cursed under their breath," it was reported. Several hundred people came to the demolition, and policemen were stationed around the site, but their services proved unnecessary.

Though the attempts to save the beautiful courthouse failed, the controversy made a potent point. The people of St. Clair County did not fully appreciate the historic architecture of one of their most interesting buildings until they had to envision the county without it. Consequently, by the time they put all their resources together to try to save it, it was already too late. And to the great consternation of many county residents, they had to watch its symbolic limestone columns and hospitable portico fall. [From *Belleville News-Democrat*, Apr. 19, May 10, May 11, May 15, May 18, May 31, 1972; H. W. Janson, *History of Art*; Frederick Koeper, *Illinois Architecture*, *Metro East Journal*, May 4, June 2, 1972; Alvin Nebelsick, *A History of Belleville*, A.A. Wilderman and A. S. Wilderman, *Historical Encyclopedia of Illinois*.]

The Prairie's Culture: The Architectural Identity of the Midwest

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What is architecture? Some would say it is an engineering science, while others think of it as pure art. According to Frank Lloyd Wright, one of America's most famed architects, "architecture is the scientific art of making structure express ideas." Prairie style architecture illustrates this idea brilliantly. Frank Lloyd Wright had been looking, at the turn of the century, for a way of building that combined beauty and function and demonstrated his ideals to the world. He and a group of architects known as the Prairie School came up with it in Wright's own Oak Park studio. But Prairie style architecture became not just a creative and beautiful way of building, but an art that stands for Wright's ideas and for the Midwest, especially Illinois, promoting the values of the traditional family, honoring the prairie landscape, and representing the midwestern spirit and culture.

Prairie style houses hold the traditional family together and promote its values in many subtle ways. Wright believed very strongly that buildings have an enormous impact on their inhabitants. For this reason he used his architecture to try to save the midwestern family, which had started to fall apart because of the so-called "boxes," or closed rooms, of Victorian architecture. In fact the biggest factor in holding together the family is the wide, open spaces of his dwellings. This design causes family members to come in contact much more, and does not allow them to hide from each other in rigidly enclosed, one-purpose rooms. This contributes significantly to uniting the family. Rooms in Prairie style homes have rectilinear furniture and structures, and the art has a natural beauty and seriousness to it. According to Wright, this construction makes for a fancy, yet simple ritualistic room that is approached almost as a temple where standards of behavior have to be upheld. This too keeps the family together. Prairie style homes also seem to hide themselves, to protect the family from the outside world. They do this with the smallness of the front door, the wide overhangs of the roof, and the narrow, hiding windows. These features suggest seclusion from society that lay beyond the safety and

shelter of the home and the family within. In these ways Wright used the effect of houses on inhabitants to promote something he thought very important, the values of the traditional midwestern family and the sheltering of it from the sometimes frightening real world.

As its name implies, Prairie Style architecture represents the magical prairie landscape of the Midwest. Frank Lloyd Wright had a deep personal love for the prairie, due mainly to his upbringing. He grew up with nature around him, and his relatives, who were mostly farmers, nurtured this appreciation of nature in him as a young boy. Wright thought the prairie was like the American spirit: courageous, independent, and practical. Because of this and his love for it, Wright wanted to show the prairie in his architecture. He therefore designed his houses to embody the values and the features of the prairie through various characteristics he gave to his designs. The low-lying form of a Prairie style house and its flat roof depict the sharp contrast between the swaying prairie grasses and the calm midwest sky. Prairie style uses natural colors and materials, which also contribute to its symbolism of the prairie. Another attribute of Prairie style houses are the high ribbon windows, which make for indirect lighting, copying the prairie's tint. Finally, the beautiful art in Prairie style houses, much of it by Wright, utilizes simple, geometric shapes which, when combined with the characteristics stated, can only remind one of the prairie. The midwestern landscape, rich in symbolism, is certainly the biggest inspiration for Prairie style architecture.

Frank Lloyd Wright felt he needed to express his fondness for midwest culture as well in his work. He thought the midwestern spirit has sincerity, fortitude, and integrity and that the culture is very strong and stable. These virtues are presented in Prairie style buildings through their unique characteristics. The weighted brick constructions and heavy masses of the houses, anchoring them to the ground, convey the strength and stability of midwest culture. It also makes the houses seem to rise from the ground, symbolizing fortitude. Wright believed very strongly that houses should be truthful; hence, he developed Prairie style buildings to use basic forms and be very honest in their forms. They were honest because their exteriors reflected their interiors, and this is how they represented the sincerity and

integrity of midwestern culture. Thus Prairie style's spirit originated in the midwestern culture because of Frank Lloyd Wright's devotion to it and his strong beliefs about it.

Promoting the traditional family and its values, the prairie, and midwestern culture make up the tenets of Prairie style architecture. An appreciation for these was the aim Frank Lloyd Wright had when he designed the style, and Prairie style has achieved this. To convince people of their beauty and meaning, Wright incorporated various unique characteristics into his architecture that portrayed these ideas. And so, we discover that Prairie Style architecture has become more than just beautiful art, but it is an entity with a meaningful personality and goals of its own, living on through the buildings of Frank Lloyd Wright. [From Melanie Birk, *Frank Lloyd Wright and the Prairie*; "The American Prairie Style (1890-1918)," http://www.bozzle.com/perPrairie.html (Oct. 13, 2003); "The Prairie Style," http://architecture.about.com/library/bl-prairie.htm (Oct. 7, 2003); "The Prairie Style 1900-1912: Wright's 'Golden Innocence'," http://xroads.virginia.edu/~CLASS/am483_95/projects/wright/prayer.html (Oct. 13, 2003).]

The Architects and the Ideas Behind the Chicago School

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"Good Buildings...Cheap." That was the motto of William Holabird, a Chicago School architect. There are many aspects to the Chicago school. The Chicago school was a style that developed as a result of the Great Fire of Chicago in 1871. Before the fire, buildings were built of huge amounts of stone, and could not be very high. With the growing use of the elevator, and the steel skeleton, the buildings grew taller and taller. The steel structure also allowed windows to be made bigger. The Chicago certainly contributed much to Illinois architecture, but hardly anyone knows about the great ideas and strong personalities of Dankmar Adler and Louis Sullivan, Daniel Burnham and John Root, William Holabird and Martin Roche, and William Le Baron Jenney.

Sullivan and Adler are names that appear often in architectural history. Sullivan thought that architecture should never be studied as a series of styles, because styles did not deal with buildings' main design and construction. Louis Sullivan was born in 1856. Through his career he searched for the rule that would have no exceptions, after a teacher, Clopet, said, "I suggest you place the textbook in the wastebasket; we shall have no use of it here; for here our demonstrations shall be so broad as to admit NO EXCEPTION." Dankmar Adler was born in 1844. Although he had some education, he stopped school to study with E. Smith. Sullivan and Adler became partners after Adler quit the army in 1880 and built the Transportation Building, the Prudential Building, and the Condict Building among others. Sullivan was primarily engrossed with the planning and architectural design problems, whereas Adler worked with business and engineering matters, having served as an engineer in the army. Unfortunately, Adler stopped the partnership to become a consulting architect. Though Adler later wanted to restore the partnership, Sullivan refused. Sullivan turned to drinking, and died in 1924. Adler died in 1900.

Burnham and Root are better known architects in the Chicago School. However, they got off to a bad start. In the beginning, Louis Sullivan told them that they were not well suited for the job. Daniel Burnham was born on September 4, 1846 in Henderson, New York. As W. A. Starrett wrote, "He had a forceful, if austere, personality, and his vision was practical, as it was far-reaching." "Make no little plans," he once said. John Root was born on January 10, 1850. He first decided what materials would be used, then began the actual drawing.

Burnham and Root formed a partnership in 1873, with Burnham supplying the customers and Root doing the work. Together they looked at Henry Richardson's work and created some wonderful buildings. The Women's Temple, the Masonic Temple, the Montauk Building, and the Reliance Building were designed by the pair, but the Reliance Building was completed five years after Root's death, on January 15, 1891. Burnham died afterwards in June 1912. Without Burnham and Root the world might never have seen the "Chicago Windows," and the steel skeleton framework.

Another remarkable team was Holabird and Roche. They too had difficulties in the beginning. William Holabird was born in 1854. He was a smart man, and only needed to look once to make architectural decisions. His father was in the army; hence, Holabird went to West Point Academy, where he was expelled for going to the saloon town of Garrison. His father helped reinstate him, only to have Holabird resign to marry Molly Augur in 1875. They moved to Chicago where Holabird studied under William Le Baron Jenney, a famous architect. Roche, on the other hand, was almost the opposite of Holabird. Born in 1855, he unfortunately had a curvature of the spine, making him stooped and probably contributing to his shy, retiring personality. He remained a lifelong bachelor. When looking at something, he would have to study it very carefully. He kept diaries, but made very short entries. It seems so very unlikely that the two would join up, but they did and the partnership worked beautifully. Holabird managed the business, and Roche drew all of the sketches. Together they built the Tacoma Building, the Pontiac building, and the Marquette building, to name a few. Holabird died in 1923, and Roche died in 1927.

Many people consider Jenney to be the father of the Chicago School. However, one can not be sure if he truly was because he was a very private person. William Le Baron Jenney was born in 1832. Second of seven children, he was raised as the eldest since his older brother died in infancy. Jenney chose a French education, and so went to The Ecole Centrale des Arts et Manufactures. He then married Hannah Cobb in 1867 and moved to Chicago where they had two sons, Max and Francis. As Francis puts it, "he was absent-minded and did many amusing things: such as wearing his day shirt over his nightshirt on one occasion, and not discovering it until he retired that night. His comment was, 'I thought, I felt stuffy all day.'" His main purpose in architecture was the development of more efficient structural features He built The Home Insurance building, the Fair Store (built with William B. Mundie), and the First Leiter and the Leiter Store. Jenney died in Los Angeles in 1907.

The bold architecture of the Chicago School gave Chicago its characteristic urban style and made it the nation's "Second City." To go to Chicago and look at all the distinctive buildings the group created is simply wondrous. The mere fact that these different men from diverse backgrounds and distinct personalities could all come together and make up the famous architectural style known as the Chicago school is astounding. [From Robert Breugmann, *The Architects and the City*; Wichit Charernbhak, *Chicago School Architects and Their Critics*; "Chicago Landmarks," City of Chicago Department of Planning and Development, Landmarks Division, www.ei.chi.il.us/landmarks/styleguide/chicagoschool.html (Oct. 8, 2003); Carl W. Condit, *The Chicago School of Architecture*; Masami Takayama, "Interview with John A Holabird by Masami Takayama," *Process*; Theodore Rurak, *William Le Baron Jenney*.]

Foellinger Auditorium: Overcoming Architectural Mistakes

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An architect, John Wellborn Root once said, "The man who does not make mistakes seldom makes anything." He meant that mistakes (in architecture) are to be made and realized, and sometimes they are for the better. Foellinger Auditorium, located in Urbana, Illinois, on the University of Illinois at Urbana-Champaign campus, provides an interesting example of that quote. A little spark of an idea for a building that would be the university's "center of interest," and also be a part of the Quad, soon grew. And grow it did; for it became one man's next architectural project. Financial problems forced the architect to scale down his designs and to abandon many of his original plans. Moreover, after the building's construction, structural flaws were discovered. But, in spite of budget cuts, and a poor design, today, Foellinger Auditorium is a building of many uses.

Early university planners envisioned a structure that would serve as a center of growth for the university's future campus buildings, as well as for the southern boundary of the Quad. In 1905, the University Board of Trustees approved plans to construct a facility for concerts, lectures, and other events. But, almost immediately, problems arose. The state legislature only approved $100,000, half of the requested money needed for the project. Clarence Blackall, the architect, had no choice but to build a temporary wall where a backstage area would have been, and abandon plans for a south wing to house the School of Music. The building was named Illinois Auditorium, and later the name was changed to Foellinger Auditorium. Even though these budgetary problems, and later, architectural problems, hindered the growth of Foellinger Auditorium, today it is a very valuable building.

On November 4 and 5, 1907, the auditorium's completion was celebrated with two days of performances and an inaugural ceremony. During those two days, however, an acoustical defect was found. A "fantastic echo" rang throughout the building and dome because of the curvature of the domed ceiling and of the use of sound-reflective materials. Within about ten years, the radius of the dome was

changed; therefore, the dome focused sound to a point on the floor, rather than above the audience. Sound-absorbent materials were also attached to the walls. Both alterations made the echo less resounding. Although the full extent of the architect's plan failed to be realized, the auditorium was still a success. Even today, it is a functional building, despite the architectural and budgetary troubles.

Foellinger Auditorium is probably the only building on campus that can "claim a greater distinction as a cultural and entertainment center," according to the university. It has welcomed great historical figures such as John Phillip Sousa, Robert Frost, Duke Ellington, Eleanor Roosevelt, and Maya Angelou, just to name a few. Concerts and recitals, lectures, plays, dramatic readings, debates, and even patriotic meetings during World War I are just some of the activities that have been conducted there over the years. There have also been memorial services, movies, tests and final exams, art exhibits, commencement, and the university president's receptions. There are not very many buildings on the university campus that can serve such a variety of purposes, and have hurdled such problems as the auditorium. Indeed, those architectural mistakes and budgetary difficulties have had no effect on Foellinger Auditorium, for it has triumphed over them and is, today, a very practical building.

One single word can describe Foellinger Auditorium: strong. Foellinger Auditorium displayed strength in achieving its designers' aspiration to be one of the university's centers of interest. It exhibited strength in overcoming both financial and architectural problems. Finally, the useful building it has become today proves its strength. [From "Foellinger Auditorium, University of Illinois at Urbana-Champaign," http://www.foellinger.uiuc.edu/history.htm (Oct. 9, 2003); Isaksen and Matzdorff, *Report on the Auditorium at the University of Illinois*; Dennis Pillsbury, "Top Ten Architectural Quotes," http://www.aiare.org/article.asp?vID=4 (Oct. 17, 2003); University of Illinois at Urbana-Champaign, *The Dedication of Foellinger Auditorium*.]

St. Dominic's Church

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St. Dominic's Roman Catholic Church in Breese, Illinois, is known for its outstanding architectural beauty and its spiritual strength. In the early 1800s, many German Catholic immigrants wanting to begin a new life, moved to the unpopulated area near present-day Breese in southern Illinois. As Breese became a stable working town, the Catholic settlers began realizing that they needed a place of worship.

By 1855, forty Catholic immigrants made decided to build their own Catholic church in Breese. Two years later, the building of the church was underway when Sanger Kamp and Company of Chicago donated one half of a block for the erection of the building on the condition that the construction be started immediately. Anton Schmidt and Anton Albers were awarded the architectural contract for the forty-by-sixty foot Roman style church. Mr. Schlueter of Germantown was put in charge of the detailed stonework, while Theodore Klutho Sr., Fred Schulte, and a Mr. Dillmann were the carpenters assigned to the time-consuming task of building the church from the ground up. With these talented men in charge, the Catholics in Breese knew that their church was in good hands. The church was completed in early October 1858 and was dedicated to and named after St. Dominic.

As years passed and membership increased, it was obvious that a larger church was needed. In 1864, a meeting was held to consider building a larger parish immediately. The new parish was designed by Otto Koenig of St Louis, Missouri. It was first thought that bricks would be used for the exterior. However, learning that bricks were expensive and scarce, it was then decided to use limestone from the nearby Shoal Creek. The stone was not only used for the foundation of the church, but the limestone was also burnt into lime for mortar by Clemens Niebur, a local resident. After realizing the cost of moving the stone would be would be very expensive, the parishioners hauled the limestone from

the farm of Robert Donne to land donated by Frank Marks to be used for the site of the new church. The Gothic stone church was constructed with three towers built upon the large shingled roof. It had two side towers and one center tower 180 feet tall. Finally, in December 1869, after five years of hard work and dedication the $65,000 church was completed, and is still standing to this day, celebrating weekday as well as Sunday masses

As we look at the church today, we see selflessness, cooperation, devotion, and fortitude of the past parishioners of St. Dominic's parish. The church would never have been built as beautifully as it was without the time, generosity, and dedication of the workers and the congregation. [From *The Breese Journal*, Oct. 18, 1982; St. Dominic parishioners, *Saint Dominic Catholic Church*; Anon., *A History of St. Dominic's Church, Breese, Illinois*.]

The Miner's Institute

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What truly is the heart of a city? Is it the city center, the library, the schools, or is it a place that the entire city knows and loves? If it is the latter, the heart of Collinsville, Illinois, is most certainly the Miner's Institute, also known as the Miners Theatre. Over the generations, many people have enjoyed the luxuries the theatre provides, whether they had been enjoying a play, movies, or something else. It is one of the few buildings on Main Street people can honestly say they remember vividly.

The architect Robert E. Kirsch from St. Louis designed the building. Local contractor Henry Eberhardt constructed the building. He was the only contractor in Collinsville to bid on the job. It was built in 1918 at a cost of $138,993, when houses could be built for $4,000 and architect fees were as low as $4,891. At the time, however, this was an extravagant cost.

To finance this building, the local miners tithed a portion of their paychecks toward construction. A total of one percent was taken from every willing miner. These were people who lived their entire lives doing hard physical labor without much pay. Miners from three companies donated their pay: Lumaghi mines, Abbey mines, and Hardscrabble mines. To the miners' minds, this would be proof of all of their work, of their efforts. It would be a landmark of theirs to withstand time's test.

The theatre has been used for many things over past decades. Its original grand opening was postponed after World War I due to a world-wide influenza outbreak. During this time, it was used as an overflow center, where the sick could be nursed. It officially opened on Saturday, December 28, 1918. Between 1919 and 1935, the institute was used as a graduation hall for the local high school. The building was in use for many years until it fell into general disrepair. It was opened again briefly as an adult entertainment facility, but was quickly shut down due to public disapproval.

On August 29, 1985, it was listed on the National Register of Historic Places, and in July 1988, a group of concerned citizens created the Miner's Institute Foundation to preserve Collinsville's

landmark. The following year, January 13, 1989, the foundation purchased the building and began the restoration process. Live theatre returned the Institute with *Our Town* in October 1990. In the past ten years, the building has received few changes, but one of them is The Wall of Honor. This wall recognizes people who worked in the local coal mines. On October 3, 1993, the Miner's Institute was rededicated with a humongous rededication ceremony, called "The 75th Anniversary Diamond Jubilee." The front of the theater underwent renovation in 1995, and in February 1996 new seats were installed. Above the entryway is a beloved statue of two coal miners smiling at each other while shaking hands. Two local miners, Matt Pigford and Alfred Bailey, posed for this.

The building consists of three floors. The exterior of the structure is made of flashed faced hydraulic brick with terra cotta trimmings, which were frescoed with stucco, in a high, artistic style. Bedford limestone, also known as Indiana limestone, lines the windowsills, adding an elegant air. The theater is on the first floor. Meeting rooms are on the second, while a large banquet hall is settled in on the third.

The Miner's Institute is a wonderful example of architecture from the late 1910s to the early 1920s. It is involved with a rich history that many local people can remember. These things are not what made the building so important though. It is the spirit that it sparks in the community, the remnants of the local miners' want for something to remember. The miners put all of their efforts into this building, hoping and wishing that the community would remember them always through the institute. Their wish, hope, and goal has finally been met. [From "the 75th Anniversary Diamond Jubilee Rededication Ceremonies of the Miner's Institute Building"; student historian's interview with Robert Clark (former member of the board of directors of the Miner's Theater), Nov. 5, 2003; Lucille Stehman, *Collinsville, a Pictorial History*; "1996 Historical Homes Tour."]

Architecture of Some Churches in the Illinois Valley

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There are many churches in the Illinois Valley. The church that a person goes to depends on their faith and often on their ethnic background. In the mid-1800s, it was important to have a lot of churches because people of different faiths and backgrounds did not agree on many issues.

Many of the churches around this area were built to look like those from the native land of the group of people who came from there. People from different areas wanted to be able to practice their religion, their way.

One church of interest in the valley is the Zion German Evangelical Lutheran Church of Peru, which is now known as Zion United Church of Christ. It was founded for the German people of the Lutheran faith living in the area on September 5, 1852. In 1866, a church building was built, which is still standing. This church is a plain architectural building outside with a steeple, three bells, and stained glass windows. It is of the Blackpool architectural style. Inside are wooden carvings. The wood that was used to form these carvings on the inside of the church, and other things on the building's outside, and inside, such as pews, was imported specially from Germany. The people of this community were so proud of their church that they had the wood imported from their home country. Between 1866 and 2003, there have been many repairs to this church, but the basic structure is the same and members of this church are very proud of it.

Another of the churches of note in the valley is St. Hyacinth's Church in LaSalle. It was the Polish Catholic church of the area and it was found in 1875. Polish families of the area had formerly gone to St. Joseph's Church in Peru where the mass was held in German, but the Polish families requested to have their own church so they could have mass said in their native tongue. This church burned down in 1890. A new church was built in 1891 and is the one that is presently standing. It is a

red brick building of the Gothic architectural style with two steeples. The church has three bells named for St. Hyacinth, St. Stanislaus, and St. Albert.

Another church is St. Patrick's Church in LaSalle. It was created in 1838, but the current church building was built in 1851. This church was created for the Irish people in the area. The original church was made of wood, but the current one is made of limestone. It is quite plain on the outside with a steeple and a bell, but on the inside is an elaborate carved choir loft. This church is especially spectacular, because rather than having an architect or a professional build the church, it was built by the people who were going to use it, the parishioners.

Another church was St. Joseph's Parish in Peru. This was the German Catholic church in Peru. It was also the parish of the Polish Catholics until their own church was built in 1875. It is of the Churchtown architectural style and has many stained glass windows.

Another church is Resurrection Church in LaSalle, which was formerly known as St. Joseph's Church. It was the German Catholic Church in LaSalle. It is of the Lancaster type of architectural style. It appears to be somewhat rounded from the outside, with a tall steeple, and is very large on the inside.

Many of these churches have been repaired over the years, but some have changed, but they all still have the same basic structure with which they began. They show how immigrants liked to be reminded of their homes. Hopefully these churches will continue to remind descendants of immigrants of the area from which the ancestors came. Each church is different and special in its own way, but they are all unique to the Illinois Valley in their own way. [From Elizabeth Cummins, *The Stone Church*; "Zion United Church of Christ," http://www.zionuccperu.org (Oct. 24, 2003); "St. John's Lutheran Church," http://www.stjohntoluca.info/ (Oct. 24, 2003); Ottawa Visitor's Center, "Church Directory for Ottawa, Illinois," http://www.visit-otta-il.com/churches.htm (Oct. 24, 2003); Carol Ryan-Spenador, "LaSalle County Illinois Churches," http://www.rootsweb.com/~illasall/churches.html (Oct. 24, 2003); "History," n.d., http://www.theramp.net/lasalle/history.htm (Oct. 28, 2003); Tony Boughen,

"Lancashire Churches," http://www.lancashirechurches.co.uk/churches.htm (Nov. 8, 2003); The Catholic Post, "Top Stories, Week of June 1," http://www.cdop.org/catholic_post/post_6_1_03/news.cfm (Nov. 8, 2003); The Catholic Post, "Top Stories, Week of October 29, 2000," http://www.cdop.org/catholic_post/post_10_29_00/news.cfm (Nov. 23, 2003).]

The Early Life of Louis Sullivan: The Inspiration for the Genius

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The flat glass skyscrapers soar hundreds of feet into the air. These skyscrapers are envisioned by people sitting at drafting tables sketching with exact mathematical precision the length of each and every line. People measure angles with a compass and protractor, sitting lost in the world of numbers. Architecture is math. These skyscrapers, full of style and character, are envisioned by people sitting at drafting tables, sketching the thoughts from their heads, putting art into a three dimensional form. People draw ornaments and flourishes, making beauty from concrete and steel. Architecture is art. The man with the perfect blend of the two: Louis Sullivan. One of the most famous modern architects of Chicago, he was a man who believed that "the man who has not the impulse within him will not have the style." Where did his impulse come from? The early life of Louis Sullivan illustrates quite clearly what he was going to become. Louis Sullivan became an architect, poet, and artist.

From his earliest childhood, Sullivan had what he called a "picture memory." This combined with his inquisitive nature made Louis Sullivan a bright and creative youth. Luckily, his parents nurtured his artistic abilities. Sullivan's mother was a piano player and his father was a dance instructor; also, both parents were fine hands at drawing the natural world. She drew leaves and flowers, and he drew landscapes of admirable quality. Coming from a family such as this, it was no surprise when small Louis took to art as well.

Louis discovered early his love for buildings, giving them character, shape and form; he even improved some of them inside his own head. Perhaps this was the seed of Sullivan's later obsession with ornamentation. He could not leave a building blank-faced. Each one had to have personality and life. However, buildings were a secondary fascination to him, following that of nature in its purest element. Sullivan went so far as to name a tree standing by the road on his way to school his "Great Friend."

School was not a favorite place for this precocious boy. He sat and stared out the window, watching the birds and squirrels frolicking outside, or sometimes examining the way his schoolhouse was built. Try as he might to please his grandparents, who emphasized education, he found himself with low grades and a reputation for laziness. And yet, doting as most grandparents are, they saw his uncommon brightness and encouraged it whenever they could. At home, Louis had long conversations with his grandfather about the constellations, life, the hows, and the whys. Finally, Louis could no longer stand the institution of school. One day, stuffing his shirt with rolls from the bakery, he escaped to the wilderness. He spent the whole day building a dam in a nearby creek, and when evening came, he destroyed the dam, reveling in the wonder of the rushing water.

Louis Sullivan was a blunt child, often aggravating his mother, whose public theory was that children should be seen and not heard. In truth, though, she was delighted by his honesty and kept a book of the amusing words he uttered. His honesty and questioning nature later shows through in his architecture: clear cut lines, intriguing ornamentation, a combining of the elements, the first truly modern work. At the some time, "had anyone asked Louis Sullivan [later in life] what he was in a word, and had he been willing to answer, he might have said he was a poet, perhaps an artist, but probably not an architect."

Louis left home to go to Boston Tech at the age of fifteen, where once again he found school too restricting. Showing his true spirit of independence he quit Tech and went to work for the architect Frank Furness in Philadelphia. Most of Furness's apprentices were educated architects coming out of college, not seventeen-year-old boys, but Sullivan approached him humbly and managed to make an impression. It was here that Sullivan finally learned the beginnings of original architecture and the creating of a fresh style.

Above all else, Sullivan's architecture was original. Though borrowing from the old time styles of Europe, and from the newer styles of the Americas, he came up with something that had never been seen before. Sullivan envisioned the first logical steel framed skyscraper, embracing the height rather

than being embarrassed by it. The modern steel framed skyscraper is based on his work. Another aspect to Sullivan's work was his attempt to unify it with nature. He was an advocate of working with the land, rather than change the land to fit the building. Louis Sullivan never forgot his Great Friend. But Sullivan did not only try to unify his work with nature, he also tried to pull together the field of modern architecture with that of art. Many of his buildings are best known for their ornamental flourishes and attention to detail. The facade of the building was just as important as the practicality: beauty and purpose were one in his mind.

More than just being an architect or an artist, Louis Sullivan was a poet. Everything he did had style and grace and, most importantly, was fresh and new. Even when describing his own work, Sullivan was different. A shy young man newly come to Chicago, he refused to speak about his architecture in the analytical and mathematical style of his predecessors. Sullivan wrote,

> in tranquility of meditation the soul unites with nature as raindrops unite with the sea; whence are exhaled vapors, under the hot and splendid sun of inspired imagination, vapors rising through the atmosphere of high endeavor to drift away in beauteous clouds borne upon the imponderable winds of purpose, to condense and descend at last as tangible realities.

Louis Sullivan was influenced deeply by the world around him; this was the source of his every idea. Without this man, modern architecture would not be what it is today. Though few recognize it, this free spirited and interesting child grew up into one of the most profound artists and poets of his time. [From David S. Andrew, *Louis Sullivan and the Polemics of Modern Architecture*; Albert Bush-Brown, *Louis Sullivan*; Willard Connelly, *Louis Sullivan As He Lived*; Louis Sullivan, *A System of Architectural Ornamentation*; Louis Sullivan, *The Autobiography of an Idea*; Louis Sullivan, *Kindergarten Chats*; Louis Sullivan, *The Testament of Stone*; Robert Twombly, ed., *Louis Sullivan: The Public Papers.]*

Frank Lloyd Wright

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Frank Lloyd Wright, as a founder of the Prairie School of Architecture, has an international reputation. His creations include office buildings, public buildings, churches, museums, and residential homes. He is known for several building styles including Shingle style, Chicago style, Western Concrete Block, Usonian, and Prairie style. All of his styles apply the concept of organic architecture. This concept is apparent in his Prairie style houses, which are one of his greatest contributions to architecture in Illinois.

Frank Lloyd Wright was born in Richland Center, Wisconsin on June 8, 1867 and died April 9, 1959. He had three wives and seven children. He studied civil engineering at the University of Wisconsin and at the age of twenty, Wright traveled to Chicago and became an apprentice to a Chicago architect, Joseph Lyman Silsbee. Later he took a job with architect Louis Sullivan. When he was thirty-one years old, Wright designed approximately 800 buildings, but only 380 buildings were actually built. These buildings were built in thirty-six states and three of them were built in Japan. Over one hundred of these buildings are in Illinois. His long and horizontal residential designs are referred to as Prairie style homes. Several of these homes are still standing and can be seen in Illinois.

The Prairie style home was the result of Wright's focus on applying organic principles to residential architecture. This may be the result of the time he spent as a child on his family farm and his great love of the land. His residences were created and integrated into the specific geographic setting. He seemed to be concerned with the relationship of the building to the land, instead of the idea that the house is a box, and the interior of the home is that place where the dweller places things inside box. His basic idea was that a building should "grow organically from the land." Thus, he used nature to get ideas for the forms, texture, and color of each building. Wright termed this as "organic

architecture." His concept of a residential building was that the inside and the outside of a residence should be united and not be separate entities.

Wright's Prairie style homes looked like a horizontal plane, and they were built with natural materials. He gave his homes low-pitched rooflines and deep overhangs for shelter. A secluded entrance leading to a single door replaced porches and front steps that appeared in earlier architecture of homes. The walls of Wright's houses contained uninterrupted windows, and rooms that were open to each other. Screens instead of walls defined the rooms. His architecture also included a large stone or brick fireplace located at the heart of the home. The horizontal bands of stained-glass windows that he used contained organic motifs. His homes also contained furniture, textiles, and lighting that were designed by him to carry out the organic architecture throughout the residence.

Wright experimented with his modern residential architecture on his own home and studio, which was located in Oak Park, Illinois. For privacy to his home he built a triangular form with a large gable that sheltered the entrance of the home. A low-walled terrace that allowed access to the reception hall by way of a covered portico established his studio's privacy. A solid wall on the outside of the house was replaced with a band of windows that provided light and a sense of connectedness to the outdoors. Instead of seeing the side of a wall as a side of a box, he saw a wall as a mere enclosure of space that protected the interior from weather. Instead of blocking out the environment, he believed the barrier needed to act only as a screen that allowed light and air to be transmitted from the exterior to the interior. One historical architectural device that Wright kept in his architecture was the Palladian window on the front of the house.

Geometry was cleverly used in Wright's architecture. Instead of having square rooms, he practiced breaking the square down. In his home, this experiment resulted in adding an octagonal bay to the north wall of his living room. His drafting room was two stories high and built as an octagon in a square. He also built an octagonal library in his home.

Recessed lighting was installed in the Wright dining room. It is thought that this was the first time recessed lighting was used in this country. Of course, today recessed lighting is used in many types of buildings. Wright also incorporated the most advanced technologies in his homes. He even had his own home wired for electricity before Oak Park had electricity. The Frank Lloyd Wright Home is designated as an example of Wright's architectural contribution to American culture.

Having practiced his organic architecture in his own home, he was ready to design homes with wide open living spaces that were reflective of the midwestern geography and expansive prairies that once covered Illinois. Thus, the Prairie style home emerged. There were more than 120 Prairie style homes designed by Frank Lloyd Wright and his associates. Two of his most impressive homes of this style are the Frederick C. Robie House in Chicago, Illinois, and the Dana-Thomas House, in Springfield, Illinois.

Dana Thomas House, Springfield. Courtesy of the Illinois State Historical Library, Mary Michals, Iconographer.

In 1902, Wright remodeled and extended the Dana Thomas House which he referred to as the "old-homestead." After completion, this home included thirty-five rooms and took up an entire lot. Geometrically, the house had a cruciform plan with all the main common rooms on the first floor and the bedrooms on the second floor.

The Frederic C. Robie House, which was built in 1906, is probably the best known of all Wright's Prairie houses. It was referred to as steamship architecture because it was built on a narrow corner lot and had a streamlined design that looked like a ship. The attached garage on the ground level was a new feature for a house. The main level of the house had no walls or partitions in the common areas.

These two Prairie style homes have some similarities and some differences. The Dana-Thomas House already had a basement therefore, Wright turned that space into a library, offices, bowling alley and billiard room instead of living quarters for servants. In his residences, servants were taken out of the attic and the basement and placed in well-lighted living quarters. In the Robie House, no basement was excavated. The servants' quarters were located near the kitchen on the main floor. It should be noted that the Robie House is another structure designated as an example of Wright's architectural contribution to the American culture.

The entryway for each of these houses is different. The Dana-Thomas House's entryway is easily accessible from the street. The entrance for the Frederick C. Robie House is not even visible from the street. The entrance for the Frederick C. Robie House is not even visible from the street. The roofs are different styles but similar. The roofs of the Dana-Thomas House are low-pitched, gabled, and seem to flare out giving the appearance of a Japanese roof. Cantilevered roofs on the Robie House appear to defy gravity as they extend out about twenty feet from masonry supports. The rooflines of both homes are similar in that they are long, leaving the impression of the prairie.

The colors of the prairie, muted reds, tans and browns, appear outside and inside the homes. The houses are constructed of common brick, stone, and limestone. They both have massive fireplaces located in the central position of the home. Each house has balconies that overlook the grounds. Thus, the outside is brought inside. Predominant colors of the prairie appear inside the homes. The Dana-Thomas House has a color scheme of gold, olive, orange, and red. The Robie House's predominant color is gold. These colors are carried out in the furniture, fixtures, and carpets, which were designed by Wright and his associates. The art glass in both of these houses not only contains the colors of the

prairie, but the principal motifs in the windows are different patterns of an abstraction of natural plant forms from the prairie.

Frank Lloyd Wright's replacement of walls with windows that allowed the environment to be seen, his open floor plans, and his incorporation of the natural shape of the land to determine the design of the architecture are his major accomplishments. Even after Wright's death, his twentieth-century architectural innovations have a direct influence on the way we live today. The ranch style home that was built in the 1960s and 1970s incorporated Wright's innovations. Garages were attached to the home, open floor plans were utilized, windows extended the front of the home, and a fireplace was located in the center of the home. Frank Lloyd Wright's Prairie houses are lasting evidence in the history Illinois architecture. [From City of Chicago, Department of Planning and Development, "Frank Lloyd Wright," www.ci.chi.il.us (Aug. 25, 2003); CMG Worldwide, "Frank Lloyd Wright," www.cmgww.com (Aug. 25, 2003); Dana-Thomas Organization, "Frank Lloyd Wright," www.dana-thomas.org (Aug. 25, 2003); Frank Lloyd Wright commissions, "Prairie Styles," www.prairiestyles.com (Aug. 25, 2003); Geocities, "Frank Lloyd Wright Building Guide," www.geocities.com (Aug. 25, 2003); Thomas A. Heinz, *The Vision of Frank Lloyd Wright*, Edison, N.J.: Chartwell Books Inc., 2003; The Library of Congress, "Frank Lloyd Wright," www.americas library.gov (Aug. 25, 2003); Diane Maddex, *Frank Lloyd Wright Inside and Out*; Minneapolis Institute of Arts, "Frank Lloyd Wright," www.artsmia.org (Aug, 25, 2003); Carl Nelson-Polias, "Frank Lloyd Wright Biography," www.lexised.com (Aug.25, 2003); Robin Langley Sommer, *Frank Lloyd Wright*; Frank L. Wright Foundation, *Frank Lloyd Wright, an Autobiography*.]